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Girl dancing at a feast.

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Another characteristic dance pose.

In the morning the family prepares the food for 796
the guests. The men butcher the dog, chickens, and 574
pigs. They might go out and get a wild pig or two. 252
The women cook the rice, vegetables and meat. Boys 462
carry invitations to the houses of the guests, who be- 202
gin to arrive about noon, all dressed up in their best clothes.

When a guest arrives, he is given a drink of *basi* 796
and also food, if he is hungry. Individual servings 574
of rice, together with some meat and vegetables, are 264
wrapped up in sections of bamboo leaf and passed 782
around. One package of food is placed for the family [778]
anito under the sacred big tree or bamboo clump where it lives, and where it is the custom to hang the heads taken by the family warriors. As the various animals are killed, a little of the blood and liver are placed in a coconut shell or a section of bamboo and hung up for the *anito* of the feast. That is his share. The people eat the rest for him. Also *runo* leaves are hung from a rafter above the stove, one for each pig killed.

Dancing, *talip*, in the house starts early in the 535
afternoon. The intriguing music is supplied by the 796
women, who beat a staccato rhythm on three instru- 534
ments: the *ludog*, a drum fashioned of a hollowed log 574
with a skin secured over one end; a large, shallow curved-bottomed kettle-shaped bronze gong; and the *ganza*, a smaller, flat-bottomed bronze gong. Each [533]
has its own tone (base, soprano, alto) and beat; while the notes are short: quarter, eighth, and sixteenth. Thus the rhythm is fast and intricate: hard to follow. One couple dances at a time. One of the family hands 535
a special cloth to an honored guest. He starts walk- 796
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535 ing in the clear space and is joined by a woman, per-
796 chance of his own choice. Occasionally a highly hon-
574 ored guest has two partners. They raise and wave their arms and hands resembling the wings of a bird in flight. The man gestures with his outspread cloth and goes in a circle somewhat reminiscent of a youth courting a girl. Their feet begin to shuffle and then stamp in cadence to the music. In the middle of the dance one of the family brings *basi* for the dancers and musicians to drink. The music rapidly becomes faster and louder so that the dancers must stamp harder and faster and raise their knees higher. This is such hard exercise that one of the couple soon gives up and goes and sits down. His partner follows suit and the music stops. The man hands his cloth to a friend, who starts the next dance. This dance is difficult to learn, and only long experience makes one
[531] proficient in it. Sometimes, if some famous old warrior does not choose to dance, the people shout, and he recounts his noble deeds in the characteristic chant, *oggayam*.

Meanwhile the people are talking and joking. The (1)
is happy. Dancing and talking become more excit- (4)
and once in awhile drinks pass around: so everybody (3)
basi has been dug up from underneath the granary (2)
[537] ing. Sometimes two men contest in a long debate (5)
over some such matter as the quality of the feast. They talk in the characteristic chant, *palawag*. If one of the men cannot chant, he shouts. The party is be-
796 coming noisy. There is some enjoyable antiphonal
574 singing. A group of boys sing and a group of girls
533 answer: sometimes using well-known songs with a
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[The numbers to the right of the text indicate the proper sequence of lines.--Analyst]